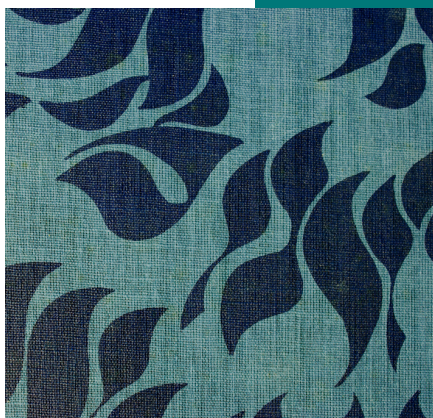




... a perfect rest

A Jewish Prayer of Remembrance



for orchestra



Laurence Bitensky

“ . . . a perfect rest”

by

Laurence Bitensky

. . . *a perfect rest* is based on a traditional melody for *El Male Rachamim*, the Jewish memorial prayer. The prayer and its melody have a long and painful history. During the bloody Chmielnitzki pogroms of 1648, four Jewish communities were captured by the Tatars. When the cantor, or *chazzan*, Hirsch of Zywtow, chanted the prayer *El Male Rachamim*, the congregation burst into tears, moving the Tatars to release the three-thousand Jews. A similar story told of the *chazzan* Solomon Rasumny of the Russian town of Kishinev. In 1903, Czarist officials organized a wave of anti-Semitic violence against a population already left impoverished from Czarist laws restricting Jewish rights. Jews were massacred, homes and synagogues were destroyed, and thousands of Jews were left homeless. As a response, the Kishinev *chazzan* Rasumny composed a melody for *El Male Rachamim*. This melody has been preserved and forms the basis for . . . *a perfect rest*. His stirring composition shows the intense emotional power of the East European cantorial style known as *chazzanut*. The opening cello solo is a free adaptation of the melody followed by what is essentially one long orchestral interpretation, commentary, and variation.

A translation of the original Hebrew prayer is as follows:

O God full of compassion,  
Who dwells on high --  
Grant a perfect rest under the wings of Your Presence,  
Among the heights of the holy and pure, who shine  
    as the brightness of the firmament,  
To the righteous souls who have passed into eternity.  
For the sake of prayer and supplication,  
For the remembrance of their souls,  
In Paradise may they rest.

We beseech you, O Lord of compassion --  
Shelter them under the cover of your wings forever,  
And may their souls be bound up in the bond of eternal life --  
    the Eternal is their inheritance --  
And may they rest in peace in their graves,  
And let us say Amen.

# Instrumentation

2 Flutes (Fl. 1 doubling Piccolo)

1 Oboe

1 English Horn

2 Clarinets in Bb (Clar. 1 doubling Eb Clarinet)

2 Bassoons

2 Horns in F

2 Trumpets in C

1 Trombone

Timpani

Harp

Strings

## Score is in C

Duration: c. 17'

### Performance notes

The many tempo and metric indications are approximate only and are designed to facilitate a free, quasi-improvisational character. Since the piece is influenced by East European *chazzanut*, some of its spirit of metrically free improvisation should be maintained.

Slow. With expression and without dragging.

2 Flutes

Oboe

English Horn

2 Clarinets in Bb

2 Bassoons

2 Horns in F

2 Trumpets in C

Trombone

Timpani

Harp

Slow. With expression and without dragging.

Violin 1

Violin 2

Viola

Solo Cello

Cello

Contrabass

Very freely with much rubato. Quasi improvisando.

*solo*

*p espr.*

*poco*

*s*

*poco*

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Solo Vlc.

Vlc.

Cb.

*p*

*mf*

3

Detailed description: This page of a musical score contains staves for 18 instruments. The woodwind section (Flutes 1-2, Oboe, English Horn, Clarinets 1-2, Bassoons 1-2, Horns 1-2, Trumpets 1-2, and Trombones) and the percussion section (Timpani and Harp) are currently silent, indicated by whole rests. The string section (Violins 1 and 2, Viola, Violoncello, and Contrabass) is also silent with whole rests. The Solo Violoncello part is active, featuring a melodic line with slurs, a crescendo leading to a *p* (piano) dynamic, a decrescendo leading to a *mf* (mezzo-forte) dynamic, and a triplet of eighth notes. A vertical dashed line marks the midpoint of the page.

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Solo Vlc.

Vlc.

Cb.

enter imperceptibly

*ppp*

*p*

*pp*

*mf*

*ord.*

*niente*

The musical score for page 3 features a variety of instruments. The woodwind section includes Flutes 1-2, Oboe, English Horn, Clarinets 1-2, Bassoons 1-2, Horns 1-2, Trumpets 1-2, and Trombones. The percussion section includes Timpani and Harp. The string section includes Violins 1 and 2, Viola, Solo Violoncello, Violoncello, and Contrabass. The Solo Violoncello part is the only one with notation on this page, starting with a melodic line in the left hand and a right hand entry marked 'sul tasto' and 'ord.'. Dynamics include *ppp*, *p*, *pp*, *mf*, and *niente*. A 'ppp' dynamic is also indicated for the Contrabass with the instruction 'enter imperceptibly'.

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Solo Vln.

Vlc.

Cb.

*stringendo*

*f*

3

5

3

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Solo Vlc.

Vlc.

Cb.

*ff* con passione

*allargando*

*mp*

3

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flutes 1-2, Oboe, English Horn, Clarinets 1-2, Bassoons 1-2, Horns 1-2, Trumpets 1-2, and Trombones) and the percussion section (Timpani and Harp) are shown with rests. The string section (Violins 1 and 2, Viola, Violoncello, and Contrabass) also has rests. The Solo Violoncello part is the only one with notation on this page. It begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The dynamics are marked *ff* con passione, then *allargando* with a fermata, and finally *mp* with a long horizontal line. A bracket with the number 3 is placed under the first triplet.



• **♩ = 7.54** With expression and a flexible tempo

The musical score for the first system covers measures 54 through 58. The tempo is marked as quarter note = C♩ 54, with the instruction "With expression and a flexible tempo".

- Fl. 1-2:** Measures 54-57 are silent. In measure 58, they play a half note G♭.
- Ob., E.H., Cl. 1-2, Bsn. 1-2:** All woodwinds are silent throughout the entire system.
- Hn. 1-2:** Measures 54-57 are silent. In measure 58, they play a half note G♭.
- Tpt. 1-2, Tbn., Timp.:** All brass instruments are silent throughout the entire system.
- Hp. (Harp):** Measures 54-57 contain chords: D C# Bb/E F Gb A. Measure 58 contains the chord F to F#.
- Vln. 1 & Vln. 2:** Both violins are silent throughout the entire system.
- Vla. (Viola):** Measures 54-57 are silent. In measure 58, it plays a half note G♭.
- Solo Vlc. (Violoncello soloist):** Measures 54-57 contain a melodic line starting on G♭. In measure 58, it plays a half note G♭.
- Vlc. (Violoncello tutti):** Measures 54-57 are silent. In measure 58, it plays a half note G♭.
- Cb. (Contrabass):** Measures 54-57 are silent. In measure 58, it plays a half note G♭.

Dynamics include *pp* (pianissimo) for Flute, Horn, Viola, Violoncello soloist, and Contrabass in measure 58, and *ppp* (pianissimissimo) for Violins in measure 58. Other markings include *n* (normal), *a2 con sord.*, *poco*, *div.*, *punta d'arco*, and *solo cello unis., colla parte*.

[illegible]

10

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

12

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

*pp*

*p*

*1.solo*

*div.*

*arco*

*pp sempre*

14

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

1.  $f$   $pp$  10

2.  $p$   $mp$   $pp$  3 1.

$p$  *espr.* 3

open

$pp$

14

D C# Bb/E F# Gb A

$mp$   $f$   $pp$

gliss., pres de la table

secco

$ppp$  div.  $mp$  pizz.

17

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

Gb to G#  
A to A#

20

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

1. play out

2.

mp

p

mf

poco

p

pp sempre

cresc. poco a poco

mp

[illegible]

12

$\text{♩} = \text{C} \cdot 46$  *accel.*  $\text{♩} = \text{C} \cdot 54$  27

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*poco*

*mf*

*mp*

*mf*

*pp*

*mp*

*pp*

*p*

*mf*

*mp*

*arco*

*mp*

*punta d'arco*

*mf*

*mp*

*mf*

*mp*

[illegible]



[illegible]

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

36

1.

*f*

6

3

5

a2

*f*

1.

*f*

6

3

5

*mf*

2. *con sord.*

*cresc. poco a poco*

*f*

*pizz.*

*arco*

*pizz.*





[illegible]

*accel.*

$\text{♩} = \text{C} \cdot 132$

19

47 *ffz* *accel.*

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2 *ff*

Tbn.

Timp. *ffz*

Hp.

*accel.*  $\text{♩} = \text{C} \cdot 132$

Vln. 1 *non div.*

Vln. 2 *non div.*

Vla.

Vlc.

Cb. *pizz.*

1. *ff*

*take mute*

[illegible]

57

1. solo

*p* *espr.*

6

3

Fl.1-2

Ob.

E.H.

Cl.1-2

Bsn.1-2

1. solo *p* *espr.*

*pp*

Hn.1-2

1. + + +

*poco sfz* *pp*

Tpt.1-2

Tbn.

57

Timp.

3

*l.v.*

3

*l.v.*

Hp.

Db C Bb / E F G Ab

*p*

*p*

57

3

*div. con sord.*

*ppp con sord.*

Vln.1

3

*div. con sord.*

*ppp*

Vln.2

*div. con sord.*

*ppp*

3

*con sord.*

Vla.

*div. con sord.*

*ppp con sord.*

3

Solo Vlc.

solo, arco

*p* *espr.*

Vlc.

*pizz.*

*pizz.*

Cb.



61 *2. solo* *freely* *3* *3* *3* *p espr.*

Ob.

E.H.

Cl. 1-2

Bsn. 1-2 *1. solo* *3* *3* *3* *p espr.*

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

61 *p* *lv.* Ab to A

Hp.

Vln. 1

Vln. 2

Vla.

Solo Vlc. *3* *3* *3* *p espr.* *pp*

Vlc.

Cb.



70

Fl. 1-2 *1. solo* *p* *espr.* *pp* *mf* *espr.*

Ob. *solo* *p* *espr.*

E.H.

Cl. 1-2

Bsn. 1-2 *1. solo* *p* *pp*

Hn. 1-2

Tpt. 1-2 *1. con sord.* *p* *espr.*

Tbn.

Timp.

Hp. *p* *l.v.*

73

Vln. 1

Vln. 2 *div.* *con sord.* *pp*

Vla.

Solo Vlc. *espr.* *mp* *mf*

Vlc. *pizz.*

Cb. *pizz.* *pp*

[illegible]

79

Fl.1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

83

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pizz.*

*pizz.*

*1. solo*

*p espr.*

*3*

*p*

*5*

*niente*

*niente*

*pp*

*a2*

*pp*

*remove mute*

*remove mute*

*remove mute*

*solo violin unis., colla parte*

*pizz.*

*pizz.*

*p*

84

2. solo

Fl. 1-2

*p* *espr.*

*mp*

*p*

Ob.

E.H.

*pp*

*solo*

*p* *espr.*

Cl. 1-2

1.

niente

*mp*

*pp*

Bsn. 1-2

*pp*

Hn. 1-2

84

Tpt. 1-2

Tbn.

Timp.

84

*pp*

Hp.

*p*

*l.v.*

Db to D  
G to Gb

Vln. 1

84

*pp*

unis. sul tasto (senza sord.)

Vln. 2

*pp*

unis. sul tasto (senza sord.)

Vla.

*pp*

unis. (senza sord.)

Vlc.

*pp*

*mp*

*pp*

Cb.

arco

*pp*

*accel. accel.*  $\text{♩} = \text{C} \cdot 72$  *Rit.*  $\text{♩} = \text{C} \cdot 63$

Fl. 1-2 *2. solo* *mp espr.* *mf* *p*

Ob. *p*

E.H. *mp* *p*

Cl. 1-2 *1.* *niente* *mp* *p*

Bsn. 1-2 *p*

Hn. 1-2 *1.* *p*

Tpt. 1-2

Tbn.

Timp.

Hp. *p* *l.v.* D C B / Eb F# G Ab

*accel.*  $\text{♩} = \text{C} \cdot 72$  *Rit.*  $\text{♩} = \text{C} \cdot 63$  *solo violin unis., colla parte*

Solo Vln. *mf espr.* *p*

Vln. 1 *ord.* *p* *mp* *p*

Vln. 2 *ord.* *p* *mp* *p*

Vla. *ppp* *p*

Vlc. *pp* *mp*

Cb. *p*

91



92

Picc. *ff* 6 11 6 11

Fl. 1-2 *ff* 12 12

Ob. *mp* *crescendo*

E.H. *mp* *crescendo*

Cl. 1-2

Bsn. 1-2 *crescendo*

Hn. 1-2 8 *crescendo*

Tpt. 1-2 *mf* *espr.* 3

Tbn. *crescendo*

Timp. 92

Hp. D C B / Eb F# G Ab *ff* 3 6 3 6

Solo Vln. *ff* *espr.* 3

Vln. 1 92 *sul G* *f* *loco*

Vln. 2 *sul G* *f* *loco*

Vla. *crescendo*

Solo Vlc. *ff* *espr.* 3

Vlc. *ff* 3

Cb. *div.* *crescendo*

94 Picc. *ff*

94 Fl. 1-2 *ff*

Ob. *ff*

E.H. *ff*

Cl. 1-2 *ff* 1. Take Eb Clarinet

Bsn. 1-2 *ff*

Hn. 1-2 *ff* a2

Tpt. 1-2 *mf* *ff* a2

Tbn. *ff*

Timp. *mp* *ff*

Hp. *ff* Db C# B / E F# G# A

Solo Vln. *ff* solo violin unis., colla parte

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Solo Vlc. *ff* solo cello unis., colla parte

Vlc. *ff*

Cb. *ff* unis. pizz.

98 Pushing forward

2. solo

*ff*

10

97

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

98 Pushing forward

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*div.*

*ffz*

*pp* sempre

*div.*

*ffz*

*pp* sempre

*ff*

*p*

99

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

3

1. Eb Clar. solo

*ff*

5

stopped

*f*

6

*p*

5

*f*

*p*

Detailed description: This page of a musical score contains measures 99 and 100. The score is for a large orchestra. Measures 99 and 100 are in 3/4 time. In measure 99, the Flute 1-2 part has a triplet of eighth notes. The Clarinet 1-2 part has a solo for the first Eb Clarinet, marked *ff*, with a quintuplet of eighth notes. The Horn 1-2 part has a sixteenth-note figure marked *f* and *stopped*, followed by a sixteenth-note figure marked *p*. The Violin 2, Viola, and Violoncello parts have a sixteenth-note figure marked *f* and *stopped*, followed by a sixteenth-note figure marked *p*. The Contrabass part has a sixteenth-note figure marked *f* and *stopped*, followed by a sixteenth-note figure marked *p*. The Flute 1-2 part has a triplet of eighth notes. The Clarinet 1-2 part has a solo for the first Eb Clarinet, marked *ff*, with a quintuplet of eighth notes. The Horn 1-2 part has a sixteenth-note figure marked *f* and *stopped*, followed by a sixteenth-note figure marked *p*. The Violin 2, Viola, and Violoncello parts have a sixteenth-note figure marked *f* and *stopped*, followed by a sixteenth-note figure marked *p*. The Contrabass part has a sixteenth-note figure marked *f* and *stopped*, followed by a sixteenth-note figure marked *p*.

101

*accel.*

*ff*

*2. solo*

*a piacere*

*stopped*

*f*

*p*

101

*accel.*

*f*

*p*

[illegible]



108

Picc. *ff*

Fl. 1-2 *ff*

Ob.

E.H.

Cl. 1-2 *fff*

Bsn. 1-2

Hn. 1-2 *stopped* *f* *open* *ff*

Tpt. 1-2 *ff*

Tbn. *ff*

Timp.

Hp.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *pf* *ff*

Cb. *arco* *ff*

108

♩ = C:54



110  $\text{♩} = \text{C} \cdot 63$

110

Picc.  $ff$

Fl. 1-2  $ff$  Fl. 2

Ob.  $ff$

E.H.  $ff$

Cl. 1-2  $ff$  a2 (Cl. 1 on Eb Clar.) a2

Bsn. 1-2  $mf$

Hn. 1-2  $mf$

Tpt. 1-2  $mf$

Tbn.  $mf$

Timp. 110

Hp.  $ff$  gliss. Db C# B / E F# G# A

110  $\text{♩} = \text{C} \cdot 63$

Vln. 1  $mf$

Vln. 2

Vla.  $mf$

Vlc.  $mf$

Cb. *pizz.* *arco* *pizz.* *arco*

113

Picc. *ff*

Fl. 1-2 *ff*

Ob. *ff*

E.H. *ff*

Cl. 1-2 *ff*

Bsn. 1-2 *ff* *mf* *ff* *mf*

Hn. 1-2 *f* *mf* *f* *mf*

Tpt. 1-2 *f* *mf* *f* *mf*

Tbn. *f* *mf* *f* *mf*

Timp. 113

Hp. *gliss.* *gliss.* *ff*

Vln. 1 113

Vln. 2

Vla.

Vlc. *pizz.* *arco* *pizz.* *arco*

Cb.



119

[illegible]



126

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

127  $\text{♩} = \text{C} \cdot 54$

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*mp espr.*

*solo*

*p*

*p*

*mp espr.*

*poco sfz*

*pp*

*p*

*poco*



133

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

135

Vln. 1

Vln. 2

Vla.

Solo Vlc.

Vlc.

Cb.

*pp*

*1. solo*

*p espr.*

*pp*

*poco sfz*

*pp*

*p*

*pp pizz.*

*p*

*div.*

*p*

*cresc. poco a poco*

*pp*

*pp*



137

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Solo Vlc.

Vlc.

Cb.

*f* *pp* *10* *1.* *2. solo mp espr.* *3* *pp*

*open* *pp*

*mp* *3* *gliss., pres de la table* *f* *pp* *secco*

D C# B / E F# Gb A

*div. o.* *pp* *div. o.* *pp* *pizz.* *5* *6* *mf* *p* *3* *mf espr.*

[illegible]

[illegible]





157

157

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

Detailed description: This block contains the musical notation for measures 157 through 160 for the woodwind and percussion section. The instruments listed are Fl. 1-2, Ob., E.H., Cl. 1-2, Bsn. 1-2, Hn. 1-2, Tpt. 1-2, Tbn., Timp., and Hp. Measures 157-159 are in 3/4 time, and measure 160 is in 4/4 time. Most woodwind parts are marked with a whole rest. The Timp. part has a melodic line in measures 157-159, tied into measure 160. The Hp. part is marked with a whole rest in all measures.

157

157

Vln. 1

Vln. 2

Vla.

Solo Vlc.

Vlc.

Cb.

*quasi improvvisando*

*poco*

*p*

*poco*

*p*

Detailed description: This block contains the musical notation for measures 157 through 160 for the string section. The instruments listed are Vln. 1, Vln. 2, Vla., Solo Vlc., Vlc., and Cb. Measures 157-159 are in 3/4 time, and measure 160 is in 4/4 time. Vln. 1 and 2 are marked with whole rests. Vla. is marked with a whole rest. Solo Vlc. has a melodic line starting in measure 157, marked *poco*, with a five-measure phrase in measure 157, a triplet in measure 158, and a five-measure phrase in measure 159. Vlc. has a melodic line starting in measure 157, marked *poco*, with a five-measure phrase in measure 157, a triplet in measure 158, and a five-measure phrase in measure 159. Cb. has a melodic line starting in measure 157, marked *poco*, with a five-measure phrase in measure 157, a triplet in measure 158, and a five-measure phrase in measure 159. The Solo Vlc. part includes the instruction *quasi improvvisando* and the dynamic *p* (piano) in measure 158.

161

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

D C B / Eb F# G A *pp*

161

Vln. 1

Vln. 2

Vla.

Solo Vlc.

Vlc.

Cb.

*div. punta d'arco*

*ppp*

*ppp*

*ppp*

*pp*

*div.*

*ppp*

*ppp*

166

Fl. 1-2

Ob.

E.H.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tpt. 1-2

Tbn.

Timp.

Hp.

Solo Vln.

Vln. 1

Vln. 2

Vla.

Solo Vlc.

Vlc.

Cb.

*punta d'arco*  
*pp*

*punta d'arco*  
*pp*